

# PICTURES



JUNE, 1946

*Night In Paradise*



"LOGAN" ...  
bold builder of  
a savage empire!

**DANA ANDREWS**



"CAMROSE" ...  
greedy for gold—  
and woman!

**BRIAN DONLEVY**



"LUCY" ...  
temptress of a  
savage wilderness!

**SUSAN HAYWARD**



Introducing as  
"CAROLINE" ...  
eager for men  
to tame!

**PATRICIA ROC**

*Every Exciting Character!*  
Living Every Dangerous Moment ...

of the million thrills  
in the Saturday  
Evening Post serial  
and best selling  
novel!



WALTER WANGER presents

# CANYON PASSAGE

*in* **TECHNICOLOR**



with  
**HOAGY CARMICHAEL • WARD BOND • ANDY DEVINE • STANLEY RIDGES  
LLOYD BRIDGES • FAY HOLDEN • VICTOR CUTLER • THE DEVINE KIDS, TAD and DENNY**

Screenplay by Ernest Pascal • Adapted from the Saturday Evening Post Story "Canyon Passage" by Ernest Haycox  
Directed by JACQUES TOURNEUR • Associate Producer Alexander Galtzen • Produced by WALTER WANGER

A UNIVERSAL RELEASE

## Getting younger all the time . . .



• Some companies, like individuals, get younger as they mature. This is a paradox which contravenes the laws of nature but which conforms to the spirit of show business.



This veteran of two-finger typing has grown younger since he has been pitching words at Universal. This is quite natural to our environment and psychology and really typifies the progress that has been made during the last ten years by Universal's present administration.

Not only has the balance sheet been important to Universal management, but that important element of show business, human resources, has been equally cultivated and developed.



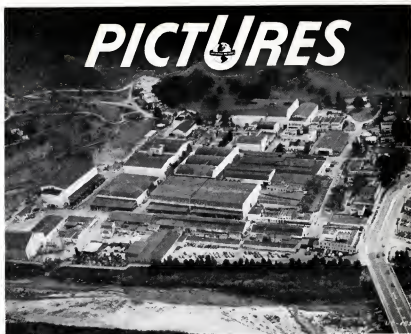
Each year sees new talent coming to Universal. This is what keeps us young. New blood is infused constantly. Universal is getting younger and younger every year.

**Maurice A. Bergman**

### ON THE COVER

Merle Oberon and Turhan Bey, starring in *Night In Paradise*, produced in Technicolor by Walter Wanger and directed by Arthur Lubin.

# PICTURES



June, 1946

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### PICTURES

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# The MARK of Distinction

By  
**G. Bernard Shor**

## ABOUT THE AUTHOR

Toots Shor, whose given name is Bernard, is a prominent restaurateur of New York whose culinary salon is the mecca of world wide celebrities in the motion picture and sports field.

Mr. Hellinger, who has often referred to Shor as "the classiest bum in town," is a close friend of Shor's and it is hoped there is nothing in this article to interrupt this friendship.

(Ed. note: Mr. Shor has convinced us the pen is mightier than the fork.)

● Now don't let this monicker fool you. That's really my name. It so happens around New York they call me Toots. That's because I own a restaurant (51 West 51st Street) and everybody who comes into the saloon calls me Toots.

However, when I take to the literary (Earl Wilson gave me that word), I am referred to as G. Bernard Shor. Can I help it if some crumbum with a beard in England who never hears of Burma Shave grabs my name and uses it to sell stories to magazines, newspapers and pictures? And I hear he gets more for his pieces than I get for a steak.



The MARK himself, Mrs. Shor, Mrs. Hellinger and Hellinger is the former Gladys Glad who made a

I know all about this writing racket. Everybody thinks I learned from Mark Hellinger, but now for the first time I will reveal that I'm the guy who give Hellinger his start in the game. If it hadn't been for me wising up the crumbum about the soft touch in this writing business he wouldn't be grabbing off that easy dough from Universal so he can afford to eat in my joint.

Because of that big pouch I lug around, no one accuses me of getting close to anything, including the





G. Bernard (Toots) Shor enjoy a good story. Mrs. mark of her own in the Ziegfeld Follies on Broadway.

Naturally, with me writing the stuff for him he's a big click. And I sell him the idea he can do it himself. After all, I gotta eat, too. So I leave him on his own and with the start I give him he can't miss.

The next thing I know Hellinger is in Hollywood and pretty soon they realize, without me, Mark ain't what he's marked up to be. So they make him a producer. I can't understand it. I ain't around and still he makes good. I guess it's the training I give him.

A nicer guy never lived. He remembers his friends, I'll say that for the geezer. Soon as he's a hit he sends for me. He wants me to write for his pictures. Not me. I know where my bread is buttered and even then butter it tough to get. So I says no. I says get that other Shaw. And that proves I'm a big guy. After all, why should I be plugging that Shaw? Why the crumbun never eats meat and you can't make any money selling a guy turnips every night.

According to past performances (Jamaica, of course) Hellinger should have been in New York now spreading some lettuce around my joint. Am I surprised when I learn the guy is working. What's more it's a daily double.

I understand the titles of the pictures are *The Killers* and *Swell Guy*. I had nothing to do with the first one, but I want it known that I inspired *Swell Guy*.

And speaking of swell guys, I think it's time I told the truth. I didn't teach Hellinger to write. He taught me — in fact, he's the first guy who tips me off to sign checks in all the joints. He's a sweetheart — the nicest guy I ever met and I've met some swell guys in my day. I know them all; they're all my pals. But Hellinger — he's No. 1 on my list.

And while I'm confessing, I better say George Bernard Shaw never met me so I don't know if he can join the crumbuns.

Universal is lucky to get Hellinger and if their big shots don't start eating heavier meals in my joint I'll get Mark to stop making pictures for them. May I recommend our roast beef?

cash till, but nobody knows Hellinger better than me, including his wife. Why, I knew Hellinger when he didn't have a mark to his name. (Let that guy in England write a funnier line.)

I meet the guy quite accidentally. After a few times, I say to him, "I never met a righter guy." He misunderstands me; he only hears righter and right away he thinks he's a writer and darned if he don't sell himself to a newspaper. Well, he's in a jam. So I step in and have to write all his stuff for him.



# Blyth Spirit

• There are many adjectives to describe Ann Blyth, but the one predominating right now is "plucky." A tobogganing accident resulting in a broken back bedded her for one long year, but the pretty little Blyth girl from Mt. Kisco, N. Y., has real trouper's blood in her veins, and today she's back before the cameras, playing the feminine lead in Mark Hellinger's *Swell Guy*, the film adaptation of Gilbert Emery's Broadway hit, *The Hero*, which is scheduled for Universal release.

Though Ann has been behind footlights and microphones since 1933 when she was five years old, and had made five pictures before her accident, she came to the attention of theatre-goers as Babette in *Watch On The*

*Rhine*. Another great triumph was registered as the sophisticated daughter in *Mildred Pierce*, for which Universal loaned her to Warner Bros. Ann was nominated for the Academy Award supporting role.

Ann's earliest ambition was to be a dramatic actress. Blessed with a coloratura soprano voice, she was cast in singing parts in her first four pictures, *Chip Off The Old Block*, *The Merry Monohans*, *Babes On Swing Street* and *Bowery to Broadway*, and before coming to Hollywood, sang several times with the San Carlo Opera Company. The *Mildred Pierce* role marked her first "straight" part and Ann was delighted when *Swell Guy* presented her with another.



For sun-shiny days: checked and solid cotton playsuit with side-button shorts, button front skirt.



For romantic summer evenings, Ann chooses a white lace gown with voluminous frou-frou trim.



Boldly striped basque shirt and navy wool shorts with a side buckle: Ann's choice for summer sports.



Ann spends her lounging hours in a windbreaker type slack suit of copper gabardine.

# Pictures

WITH A FUTURE

**She Wrote The Book.** Comedy-romance with raucous Joan Davis gone glamorous, ably abetted by Jack Oakie. Kirby Grant supplies the spanking to Miss Davis in this scene. Jacqueline De Wit, Mischa Auer and Gloria Stuart add to the merry-making.



**The Runaround.** Ella Raines listens to Rod Cameron profess friendship and a desire to help her in this drama-romance which marks Brod Crawford's post-Army screen comeback. Frank McHugh and Samuel S. Hinds play supporting parts.





**Inside Job.** Romance, comedy and shady doings inside a department store. Ann Rutherford and Alan Curtis create suspicions in this scene; Joe Sawyer is the temporarily-out-of-commission cop. Preston Foster is in the picture, acting sinister too.



**The Ghost Steps Out.** Bud Abbott and Lou Costello are back again with their own special brand of unpredictable humor. As two ghosts, they "disappear and materialize" with the assistance of Marjorie Reynolds, Binnie Barnes, Gale Sondergaard and Jess Barker.



# Lucille **BALL** OF FIRE



• The movie scouts were right! When they spotted the titian-haired model who, as *The Chesterfield Girl*, was covering the country in newspapers and magazines, they snagged her. And today Lucille Ball is one of Hollywood's prized stars — vibrant, colorful and, last but not least, a consummate actress.

During her first few years on the coast, Lucille played modest parts in *Roberta*, *Stage Door* and 23 other films, including, of all things, a western. Then Metro-Goldwyn-Mayer signed her up, starred her in *DuBarry Was A Lady*, *Meet The People* and *Ziegfeld Follies*.

Currently Lucille has scaled another summit. She is paying a thespian visit to another studio—Universal—where she is co-starred with Vera Zorina and George Brent in the forthcoming scintillating comedy, *Lover Come Back*, written and produced by Michael Fessier and Ernest Pagano and directed by William A. Seiter.



"Lover, come back," pleads Lucille Ball in an important phone call in the picture.

George Brent and Vera Zorina shamelessly eavesdrop on a tete-a-tete between Lucille, Brent's wife (in the picture, of course) and Carl Esmond.



Brent is startled at evidence of a nocturnal visitor (not he) when he comes home at midnight. Lucille "can't imagine what he means."





# Call me Mister, sir!

• They're back from the wars—back on the Universal lot—and rarin' to go! Ex-sgt. Broderick Crawford is already at work in *The Runaround* with Ella Raines and Rod Cameron, and ex-pfc. Edmund O'Brien is ready-and-waiting.

Both were in uniform three years. Brod was in Germany with General Hodges' First Army, suffered a leg wound and received the Purple Heart. Ed served with the Air Corps in *Winged Victory* as well as in combat crews.

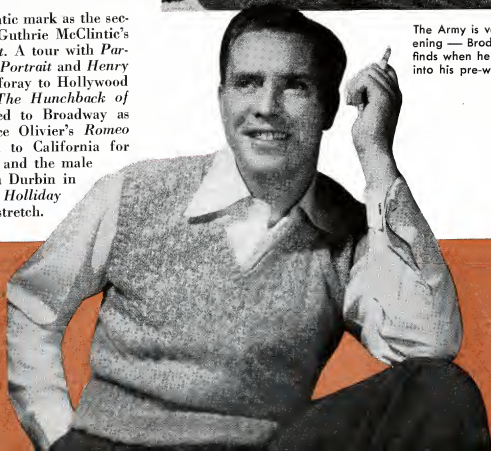
Both made their film entries via the stage, but Brod had a tougher row to hoe. He had to convince his acting parents—Helen Broderick and Lester Crawford—plus the critics that he had what it takes.

Though Brod picked up pennies in bit parts and took a fling at the flickers, it was the role of Lennie in John Steinbeck's *Of Mice and Men* which consolidated his acting career. Since then he has appeared in *Butch Minds The Baby*, *Broadway*, *South of Tahiti* and several gun-blazing westerns.

Ed made his dramatic mark as the second grave-digger in Guthrie McClintic's production of *Hamlet*. A tour with Parnell, parts in *Family Portrait* and *Henry IV*, then Ed made a foray to Hollywood for the remake of *The Hunchback of Notre Dame*, returned to Broadway as Mercutio in Laurence Olivier's *Romeo and Juliet*, migrated to California for good. Three pictures and the male lead opposite Deanna Durbin in *The Amazing Mrs. Holliday* preceded Ed's Army stretch.



The Army is very broadening — Brod Crawford finds when he tries to fit into his pre-war clothes.



Ed O'Brien is very happy about his civilian status and mighty glad to be back on the lot.





Jimmie Moss, aged 5, takes Sluggo to bed with him in a scene from *Inside Job* in which the youngster plays his first speaking part as the police lieutenant's little boy.

# Man's Best Friend

Frank McHugh thinks "Abercrombie terriers" are a bit of all right. In his left hand is Pom Pom and in his right hand, another sample of this special breed which trainer Henry East is developing especially for motion picture use.



● Man's best friend, the canine, is often motion picture's pal, too. Dogs play important parts in pictures, add comedy to others, sometimes are just window dressing—but dogs are definitely among those present.

Among the more famous cinematic dogs are Rin-Tin-Tin; Asta, the perky wire-haired in the *Thin Man* series; and recently the scottie in *So Goes My Love*.

About to make their movie debuts are Corky, a pseudo-Welch terrier in *Inside Job* and Pom Pom, an "Abercrombie terrier," in *Little Miss Big*.



Beverly Simmons wishes Pom Pom belonged to her. She appears with the dog, Fay Holden, Frank McHugh, Dorothy Morris and Fred Brady in the forthcoming *Little Miss Big*.



*Phyllis Calvert*

charming British star who is coming to Hollywood soon to play a starring role in "Time Out Of Mind," the film version of Rachel Field's famous novel.

## PHYLLIS CALVERT GOES WEST



Lord Rohan (James Mason) pays his wife (Phyllis Calvert) a formal visit at the breakfast table during the early days of their socially convenient marriage in *The Man In Grey*.

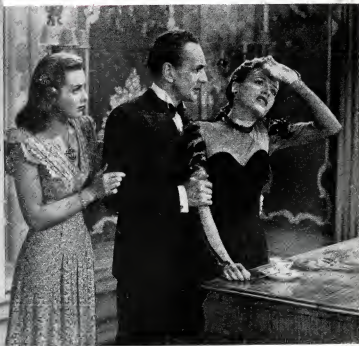
• Latest of the British motion picture stars to hit the westbound trail is charming and talented Phyllis Calvert, one of the most brilliant of the J. Arthur Rank feminine stars.

By the time Miss Calvert arrives, she will be a familiar face to American film audiences who will have seen her stellar performances in the J. Arthur Rank productions, *Madonna of the Seven Moons*, an enthralling psychological melodrama with Stewart Granger and Patricia Roc, and *The Man In Grey*, a dramatic historical romance with James Mason, Margaret Lockwood and Stewart Granger.

For her first Hollywood camera appearance, Universal has selected one of its most ambitious 1946 productions, Rachel Field's *Time Out Of Mind* which Jane Murfin, who wrote the screen plays for *Smiling Through* and *Dragon Seed*, will produce and Robert Siodmak, of *The Suspect* and *Spiral Staircase* fame, will direct.



As the peasant Rosanna, one of her dual personalities, Miss Calvert is provoked to violence by her lawless gypsy lover, Stewart Granger in *Madonna of the Seven Moons*.



Maddalena (Miss Calvert) has a frightening premonition that one of her personality shifts is approaching. Her husband (John Stuart) and daughter (Patricia Roc) are alarmed in another scene from *Madonna of the Seven Moons*.





A slow-motion preview of Yvonne De Carlo, twisting and turning through the steps of her Fandango dance, to the lilting music of Rimsky-Korsakov.



# Fandango



• If practice makes perfect, then Yvonne De Carlo is bound to reach Utopia. She is a perfectionist and toils just as hard off-stage, practicing each pirouette and pas de deux, as she does before the cameras.

Under the tutelage of famed dancing mistress Tillie Losch, she is working harder than ever on the dance sequences in the Technicolor *Fandango*, the story of Rimsky-Korsakov, and hopes to outdo her flawless choreographic performance in her first starring vehicle, the Technicolor *Salome, Where She Danced*. And though her second picture, *Frontier Gal*, also in Technicolor, required no dancing of her, she set just as high a standard for her dramatic performance.

# Sh-h-h-h- SOUND MEN

by **Harry Friedman**

• The proverbially gay night life of the film capital is an untasted drink to the average hard-working sound man. He has no time to burn the candle at one end—let alone both.

Sound men are the bookworms of the studio. They average two nights a week attending classes, on their own time, to keep up with the rapid advances war and television have made in this, the infant of film technical fields; and homework keeps their noses buried in text books instead of racing forms and menus.

Sound, when it was developed in 1928, gave the film industry its most spectacular lift. Now it is as important to the finished picture as dialogue. An audience squirms sooner at poor sound than at a poor story; it is up to the sound man to see that voices are properly accentuated and the sound effects realistically suited to the story.

One of the men who worked on the first talkies—*Sonny Boy*, *Lights of New York*, *Mammy*—is Bernard B. Brown, head of Universal's sound department. Formerly a violinist with the Los Angeles Philharmonic Orchestra, he was a radio "ham" in his spare time. When the great experiment in talkies started, he was in charge of Warner Bros. music department which automatically brought him into the sound field.

In 1936 Universal invited Brown to direct its music

and recording, soon boosted him to head its sound department. Because of his musically trained ear, he still handles recording of musical scenes and shots of orchestra performances.

Brown has a staff of 60, most of whom developed their individual skills at Universal. The mixers, though, headmen on each four-man sound crew, are usually graduates of the electrical field.

## **Duties of the Sound Crew**

It is the mixer's job to keep the dialogue within the proper range so voices are neither too loud and distorted nor too soft, allowing noises from the electrical circuit to be recorded. He also sees that the speech is clear, calling for another "take" if it isn't.

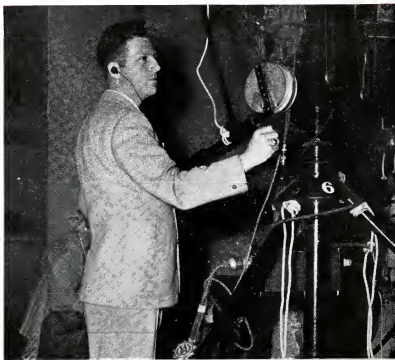
The mixer sits at a small box with three to five dials, one for each mike used, and a master dial to control them all. He increases volume on whichever one is in use at the moment. Keys on the box enable him to cut frequency up or down to control sharpness. Recording a big orchestra, he might have a mike and its connecting dial for each instrument section.

The boom man, second to the mixer, keeps voices in "focus" by turning the mike (attached to a telescopic pole or boom) to favor the actor speaking.

The recorder works in the sound truck in charge of



Mixer Joe Lapis records the voices of players in the Technicolor musical, *Fandango*.



Boom man Jack Bolger listens through an ear plug to the dialogue passing through the microphone.

# AT WORK



*Hard work and little public notice is their lot —  
but where would the stars and directors be without them?*

the roll of film on which the sound track is recorded; he is also engineer for all equipment on the circuit. Watching the all-important light valve (which regulates the sound as it is photographed on the film) for proper timing, and adjusting the recording lamp are among his duties. He also sends the film to the laboratory for processing and redubbing on the film strip of the scene.

The fourth man on the team, the cable operator, sets up the equipment and guards the many feet of cable running from the sound box through the stage wall to the sound truck outside.

The team work of these men won Universal the Academy Award for the best sound recording of 1940 in *When Tomorrow Comes*.

## Mixers Are Specialists

Universal has about half a dozen ace mixers who, among them, know the sound qualities of the voices of every player working regularly on the lot.

Joe Lapis is the Deanna Durbin expert. She checks with him after each "take" to see how her voice recorded. Glenn Anderson excels in trick sound effects, special effects scenes which need additional sound dubbed in.

Jess Moulin's specialty is serial, western and outdoor action pictures which are allotted only two or three "takes" per scene. He is a past master at shutting out extraneous outdoor noises and rigging a "wind bag" or silk cage over the mike to prevent the wind from striking its delicate diaphragm. Robert Pritchard is another top-notch in the quick shooting field.

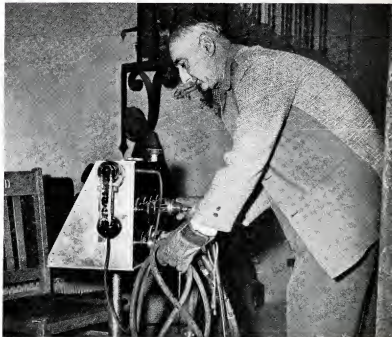
Bill Hedgecock specializes in getting good sound under unpremeditated conditions such as last minute dialogue changes or adlibbing (an habitual event in Abbott - Costello productions). Charles Carroll, the patient type, works on big productions in which many "takes" are made, assuring the best recording results.

Besides his staff, Brown has three assistants: Leslie Carey, personnel supervisor; Tom Ashton, who works with Brown on music recording jobs; and Ronald Pierce, ace dubber, who combines multiple sound effects (e.g., rain, gun shots, horses' hoofs and train whistles) with dialogue, all on one sound track.

Despite their arduous work, sound men have one edge on most studio workers. If they get bored with the conversation around them, they can retreat to their instrument boxes, insert their ear plugs and enjoy the silence.



Recorder John Kemp sits in a portable sound truck outside the stage listening to the cast's voices and supervising the photographing of sound on the film.



Cable operator Harry Moran handles the hundreds of feet of cable in the *Fandango* stage's sound circuit.



**Ann Todd**, the lovely star of the current hit, *The Seventh Veil*, has inspired hundreds of fan letters suggesting that Universal bring Miss Todd to Hollywood. We hope to—in the near future.



## AROUND THE WORLD IN TWENTY YEARS—ON CELLULOID

by **Andy Devine**

● For twenty years I've been giving my all for Universal—and anyone who has seen me lately will admit my all's an awful lot. It wasn't always that way.

I was a stalwart lifeguard with a stomach as flat as an ironing board and muscles like its accessory, the iron, when a talent scout from Universal asked me to play one of the football players in *The Spirit of Notre Dame*. That would be my first—and probably last, I thought—opportunity to see a studio from the inside, so I took a dive at the chance.

Little did I know, walking between those twin eucalyptus trees in front of the house that Carl Laemmle built, that Universal would be my bread and butter for the next twenty years. Me, an up-and-coming movie star? Not on your life-guard! *The Spirit of Notre Dame* was going to be my favorite story to keep the party going. I had beautiful foam-collared dreams of all the free beers it would net me.

But the director took a shine to me and here I am—a Universal “old-timer” who’s circled the globe on celluloid. Like the studio’s trade-mark, I go ‘round and ‘round—to the Sahara desert, the tropics, all over Europe, in fact almost any place you can name.

The studio is my second home by now. Everyone on the lot is my pal; I call most of them by their first names and I love them all.

Way back when, believe it or not, I used to play dramatic leads—in silent pictures, of course. With the advent of talkies my cinematic romances were over. Vocally I'm more suited to hog-calling than love-making. It was touch and go for a while, and my movie-mates took bets on “the duration” of my film career.

Then one director decided to forget about Devine, the Man and type-cast my voice. No more clinches, no more chasing women. I emerged from my pin-up boy cocoon, a full-fledged comedian. It took, too. The name of Devine has been on a highly appreciated number of salary checks since talkies were born.

### ***The Spirit of Universal***

The studio has changed considerably since the day I first gazed with open mouth at the wonders of the sound stage. New buildings have been added; administrations changed; new faces have come and gone. But I've noticed one thing about

Universal. No matter what type person enters the gates, the basic atmosphere on the lot keeps rollin' along. It's the same today as it was twenty years ago. The studio seems to influence the people, not vice versa.

Right now I'm on vacation, my first in a long, long time. We've finished shooting my latest picture, *Canyon Passage*, co-starring Dana Andrews and Brian Donlevy with Susan Hayward and Patricia Roe, that charming English lassie who's made me a virtual Anglophile. We spent six weeks in Oregon to make sure our Technicolor version of Oregon matched the real thing.

*Canyon Passage* means something more to me than another good part. My kids, Timothy Andrew (Tad) and Dennis Patrick (Dennie), are making their movie debuts in the picture. They were type-cast for their first parts: they play my sons in the story and, I say modestly, they were “naturals”, chips off the old block all right. I hope they do as well by Universal as it's done by me.

Sometimes people ask me how many parts I've played, but, gosh, I can't count them. Naturally I've liked some better than others, but really, it doesn't matter so long as I can keep right on pitching for Universal.



The three Devines: Dennie, Andy and Tad.

## TECHNICOLOR PARADISE



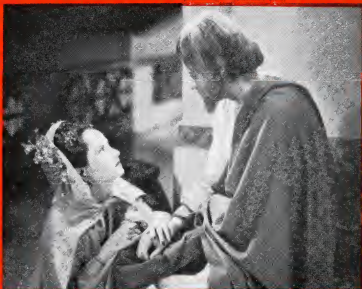
A perfect background for Walter Wanger's lavish *Night In Paradise* starring Merle Oberon as Princess Delerai and Turhan Bey as Aesop.



The beautiful Princess Delerai of Persia is welcomed to the court of her fiancé, the money-mad King Croesus of Lydia (played by Thomas Gomez).



Aesop and Delerai find death at the hands of an angry mob at the cliff's edge preferable to life apart.



Aesop, in the guise of an old man, prepares to leave Lydia. Delerai pleads with him to stay—in vain.



(R) Croesus tests the tribute the Phrygian ambassador (George Dolenz) offers him while (center) The Court Chamberlain (Roy Collins) supervises.



# Cartooning Offers Method In Coaching Small stars



• When Frank Ryan, director of the Skirball-Manning production, *So Goes My Love*, turned from cartooning to m.c.ing movies, he never thought he would use his drawing in the line of duty again. But, watching eight-year-old Bobby Driscoll (Percy Maxim in the picture) pore over comic books between the scenes, Ryan thought up a new directing wrinkle.

He sat down with the youngster and sketched a six-scene comic strip version of the sequence he was preparing to shoot to give Bobby the motivation for the action—a hair-cut relieving him of his curls.

Scene No. 1 shows Bobby with his curls, the

butt of neighborhood teasing which invariably provokes him to fisticuffs. In scene No. 2, his parents (played by Myrna Loy and Don Ameche) discuss his never-ending series of black eyes. Scene No. 3 pictures his father's vision of Bobby as a future heavyweight champion.

In scene No. 4, Bobby's mother envisions him as a perfect little gentleman. The fifth scene offers a solution—a large fruit bowl and a pair of scissors. And finally, in scene No. 6, action is taken.

The method was so effective and Bobby's performance so realistic that Ryan is seriously considering using his cartooning idea with adult performers in his next production.

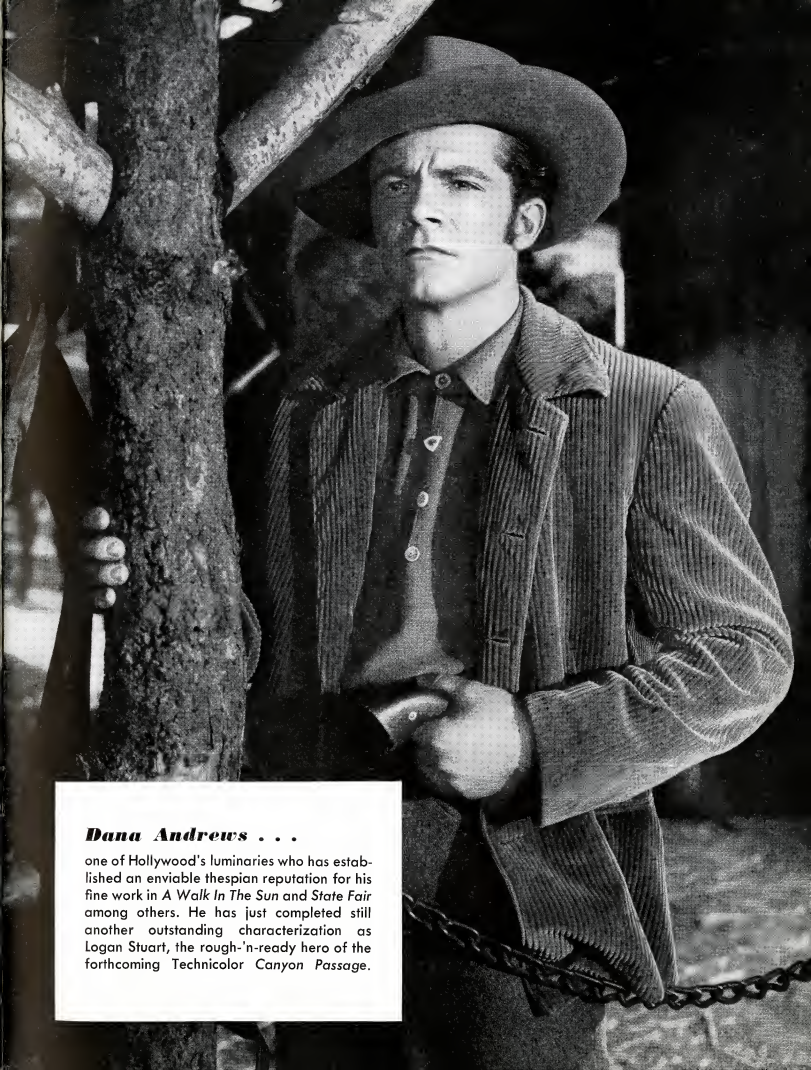


Director Frank Ryan and moppet Bobby Driscoll study the cartoon strip.



Goodbye curls! Bobby with Myrna Loy and Don Ameche in the actual scene.





***Dana Andrews . . .***

one of Hollywood's luminaries who has established an enviable thespian reputation for his fine work in *A Walk In The Sun* and *State Fair* among others. He has just completed still another outstanding characterization as Logan Stuart, the rough-'n'-ready hero of the forthcoming Technicolor *Canyon Passage*.

# WALTER WANGER'S BIGGEST

● *Canyon Passage*, the Walter Wanger Technicolor production from one of Ernest Haycox's most engrossing tales (serialized in *The Saturday Evening Post* and published in book form) combines tender romance, courageous pioneering and the fight for survival which, though it took more physically active turns, is essentially the same as today's drive toward new moral and economic frontiers.

Filmed in authentic Oregon settings, the picture stars Dana Andrews and Brian Donlevy with Susan Hayward, Patricia Roc and a stellar supporting cast headed by Andy Devine, Hoagy Carmichael and Ward Bond. Jacques Tourneur directed. Scenes from the picture are shown on these two pages.







# SPORTSMEN— FAR AFIELD

Strange as it seems, the route  
from muscleman to thespian  
is neither curved nor difficult.

by **Jersey Jones**

The yen to appear on the stage or screen is probably inherent in all of us and very few football players, baseball tossers, boxers, swimmers, et al., find themselves able to decline an invitation to give vent to the thespic urge when and if it presents itself.

Many of them, having sampled a taste of acting and found it palatable, elect to make it their professions when their athletic careers are finished.

Not all, of course, go on to stardom; in fact, not many do. Some never get beyond the ranks of extras, or bit players. Others may qualify for featured roles. Then there are those whose experience in sports makes them ideal candidates for that anonymous but hard-working and well-paid class known as stunt men, stand-ins for the stars in tricky and sometimes dangerous scenes.

Occasionally a former athlete, forsaking the actual acting end, moves up to an executive position as did Howard (Red) Christie, an assistant producer on the Universal lot. Christie, giant center of the University of California's eleven, was one of four All-Americans invited to play roles in a football film in 1934. That started him on his brilliant Hollywood career.

## From Sports Arena To Sound Stage

One of the best known ex-gridironers in the film colony is gravel-voiced Andy Devine. Back in 1925 Andy, who had starred in the backfield of the Santa Clara Broncos, played a bit part in *The Spirit of Notre Dame*. Through the years, the genial big fellow has been one of the busiest and most popular performers at Universal. He handles an important role in Walter Wan-



Ex-footballer  
ANDY DEVINE



Ex-baseballer  
KIRBY GRANT



Rodeo Champ  
YVONNE DE CARLO



Ex-ski expert  
TURHAN BEY

ger's forthcoming Technicolor *Canyon Passage*.

Maxie Rosenbloom, one-time holder of the light-heavyweight boxing title, has made frequent appearances in Universal films, generally as a slap-happy comedian.

Another former ring champion carving an impressive reputation for himself in Hollywood is Freddie Steele, ruler of the middleweight roost during the late '30s. Appearing in a couple of bit roles, Freddie showed so much natural acting ability that he was given his big chance as the sergeant in Ernie Pyle's *Story of G. I. Joe*. That performance definitely established Steele in the film capital, and he has been given another important role in Universal's forthcoming *The Black Angel* starring Dan Duryea and June Vincent.

One of the finest all-around athletes in Hollywood is Kirby Grant whose father had been a professional baseball player in the Pacific Coast League. During his school days, Kirby followed his father's baseball footsteps and also shone in football and boxing. But he decided against a professional athletic career, turning first to music, then radio and finally the screen. Sports, however, still remains his No. 1 hobby and he indulges it at every opportunity, finding athletic activities not only recreational but excellent training for his many rugged roles in Universal westerns.

Jess Barker is another Universal favorite who exchanged a baseball bat for grease paint. Jess was beginning to attract serious attention as a baseball player when the whimsical gods of destiny shifted him off on his stage and screen career.

Turhan Bey, an expert in wrestling and skiing, tested racing cars in Europe before the war.

## The Ladies Have Their Day

But athletic backgrounds are not confined exclusively to the masculine of the Hollywood species. The ladies also can produce a few capable performers in the sports field. For one, there is Ella Raines, adept in swimming, hunting, fishing, skiing, tennis, horseback riding and mountain climbing. Ella, in fact, seemed headed for an athletic career when she suddenly swung over to dramas during her stay at the University of Washington.

Then there is another outdoor gal, Yvonne De Carlo, who found her rodeo experiences of no little assistance when she made her bid for screen recognition.

# Chewing the fat in the commissary with Norman Rivkin

● The buzz of conversation any noon hour in the Universal Studio Restaurant these days is filled with voices of many top Hollywood personalities.

● At a large table, Yvonne De Carlo tells other members of the *Fandango* cast how she lost ten pounds doing the strenuous ballets in the Technicolor picture, explains she must drink two malted milks a day to gain them back. Jean Pierre Aumont, Eve Arden, Charles Kullman, Philip Reed and director Walter Reisch sympathize. . . .

Ella Raines and Milburn Stone, lunching together, discuss additional pieces of Ella's new American Colonial furniture for Ella's home. Stone, who is working in *Claude's Wife*, designs and builds furniture between pictures. His items are so unique, Los Angeles shops are begging for some. But it's only a hobby. He has already completed a dining room set for Ella. . . .

Nearby are Rod Cameron, Brod Crawford and Charles Lamont, who are making *The Runaround*. Rod tells the others he is looking for a ranch "somewhere up north in California," possibly in the grazing land around the Santa Cruz back country. . . .

● George Brent is not at lunch with Lucille Ball and Vera Zorina, his co-stars in *Lover Come Back*. He's keeping his weight down by NOT eating at noon. When Zorina isn't working, she tells director William Seiter, she rehearses ballet six hours a day in the Hollywood studio she rented. And Lucille's thrilled over the race horse — a filly, just foaled — that Johnny Longden of turf fame had her christen. . . .

At other tables: Ginger Rogers talking over the script of *The Magnificent Doll* with producers Jack Skirball and Bruce Manning. . . . Don Ameche, Carmen Miranda and Myrna Loy, the latter describing her newly acquired home in Pacific Palisades. . . . Bud Abbott and Lou Costello with members of the Phoenix, Arizona, Junior police which the two

sponsor . . . and Marjorie Reynolds — now a brunette — sitting opposite blonde Binnie Barnes (they're both in the new Abbott-Costello picture, *The Ghost Steps Out*). . . .

The two recent mothers, Deanna Durbin and Maria Montez, visiting the lot the same day for the first time since the birth of their daughters. Deanna's scheduled to report back in July for *Josephine* after her longest vacation since *Three Smart Girls* in September, 1936. . . . Maria's getting ready for her next starring picture, *The Pirates of Monterey*. . . .

● Jess Barker and Susan Hayward frantically trying to find a house suitable for their one-year-old twin boys and two dogs. The owner of their present abode in Bel-Air wants it back. . . .

First thing Peggy Ryan did when she got back to Los Angeles after a month of personal appearances in the midwest was to regional appearances in the June primaries. She's just ister to vote in the June primaries. She's just 21. Peggy drove 8,000 miles on her tour without a single flat tire — on the car, that is. . . .

Pfc. Turhan Bey — in Guam and other Pacific points — as an Air Transport Command entertainment specialist for the Army.

● The \$27,500 Platina mink coat Lucille Ball wears in *Lover Come Back* gets more attention than most stars. Owner Al Teitelbaum brings it to the studio from the vault in his Hollywood shop each morning, calls for it each evening to put it back. In between police keep an eye on it and its wearer. . . .

Before Alan Curtis went into a love scene with Ann Rutherford in *Inside Job*, Sandra Lucas, his bride who was visiting the set, diplomatically departed. . . .

More visitors have checked in to the *Lover Come Back* stages than to all other five pictures now shooting. They admire the beautiful modern settings, but "oh and ah" more over the twenty models—who act in a fashion show—and the Travis Banton gowns they wear. . . .

# LETTERS TO THE EDITOR

*To the Editor:*

The new publication, PICTURES, that your company has just gotten out, is something that I have been waiting for a long time.

I would like to recommend that PICTURES be sent to all dramatic critics whenever it is published. I myself keep it in my publicity folder and use it as a sort of bible.

Please continue this publication—it is worth its weight in gold to any theatre manager or publicity man.

S. L. Sorkin  
RKO Keith's Theatre  
Washington, D. C.

*To the Editor:*

You fellows must have worked hard and long to get PICTURES out. I found it very impressive, in fact it heightened my enthusiasm for some of your forthcoming product.

Robert Sidman  
Senate Theatre Co.  
Harrisburg, Pa.

*To the Editor:*

Congratulations on your attractive publications, PICTURES.

It is breezy, informative and well edited.

It gives our Publicity Department and Managers pertinent pointers on forthcoming Universal attractions and likewise helps Nate Wise frame up some interesting advance publicity.

Arthur Frudenfeld  
RKO Palace Theatre  
Cincinnati 2, Ohio

*To the Editor:*

This book is a credit to us all, thanks to Universal.

Wallace M. Smith  
Cisco, Texas

*To the Editor:*

I want you to know that I think PICTURES is a very fine job. It is put together in a very interesting manner and gives us advance information that is of value to us.

Dave Levin  
RKO Albee Theatre  
Providence, R. I.

*To the Editor:*

It is my opinion that this magazine covers a much needed item in the business and should be a big help to theatre managers and publicity men in the first run houses. There is a wealth of material in this book.

I suppose that you are seeing that it gets into the hands of the newspaper men and broadcasting stations because there is plenty of stuff that the different commentators could pick up out of this book.

George H. Mackenna  
Basil's Lafayette Theatre  
Buffalo 3, N. Y.

## TO OUR READERS

The Editors of PICTURES are grateful for the many letters of commendation sent them and trust the current issue and future efforts will be as enthusiastically received. The Editors welcome constructive criticism and invite the readers to send them along as well as any suggestions they care to offer. Our address is 1250 Avenue of the Americas, New York 20, N. Y.

*To the Editor:*

Want you to know that we think PICTURES is a swell publication. As a matter of fact it is so attractive both in layout and copy that it should be on the newsstands at 10c per copy instead of gratis proposition.

Naturally I take this home with me and our eleven-year-old daughter, Shirley Lou advised me yesterday that she has already received several offers from school chums to purchase it. What price glory.

Lou Brown  
Loew's Poli New England  
Division of Theatres  
New Haven, Conn.

*To the Editor:*

I like the magazine very much. We put it in the reading room at our public library.

William Freise  
Rivoli Theatre  
LaCrosse, Wisc.

*To the Editor:*

I only saw one copy of PICTURES, the March issue, which is very beautiful, eye-appealing and packs a lot of interest. Exhibitors will definitely go through this when it is received and I believe will take it home with them. It's done in a very elaborate and real motion picture industry style.

It would be a great thing to get this out in quantity for beauty shops, doctors' and lawyers' offices or any place where people congregate in waiting rooms. I think it would do a lot of good in pre-selling Universal product.

Charles A. Smakwitz  
Warner Bros. Circuit  
Albany 7, N. Y.



She wrote the year's  
BLUSHING best-seller...  
then had to live it...  
page by burning page



... and how the  
public eats it up  
as Joanie tries  
to live it down!

Universal Presents

Joan  
**DAVIS**

Jack  
**OAKIE**

# She Wrote the BOOK

with **MISCHA AUER** • KIRBY GRANT • JACQUELINE de WIT • GLORIA STUART

Original Screenplay by Warren Wilson and Oscar Brodney • Directed by CHARLES LAMONT • Produced by WARREN WILSON • Executive Producer: Joe Garshenson



Painted sign, previewing *Night in Paradise*, is displayed on the building at Broadway and 47th Street, New York City, where thousands of people pass it daily.

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